RAFIA DECORATIVE WORK

FLOWERS FRUIT AND FOLIAGE

by

Elizabeth Lawson

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RAFIA DECORATIVE WORK

THISTLE

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FLOWERS, FRUIT, AND FOLIAGE

BY

ELIZABETH LAWSON

WITH 20 PLATES AND ILLUSTRATIONS

LONDON

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RAFIA DECORATIVE WORK

FLOWERS, FRUIT, AND FOLIAGE

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PREFACE

THE whole of the specimens of original Rafia Decorative Work described in the following pages have been designed and worked by the writer for the purpose of demonstrating the artistic possibilities and interests to be found in the advanced stages of Rafia Art Craft.

She has shown the making of these and other specimens of Rafia Decoration to Art pupils, and whilst engaged as Lecturer to the East Sussex Federation of Women's Institutes in Demonstrations and Courses of Classes in connection with the same; and many of her pupils have secured Certificates and Awards of Merit for their reproductions at the Exhibitions in connection with Women's Institutes and other Art Craft Exhibitions.

If any points of description have not been made absolutely clear, the writer will welcome inquiries, and will be pleased to give advice on the subject at any time.

ELIZABETH LAWSON.

"GREENACRE,"
FOREST ROW,
SUSSEX.

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RAFIA DECORATIVE WORK

INTRODUCTION

The aim of this little book is to describe in a concise and simple manner the making of "Flowers, Fruit, and Foliage" in Rafia work.

The artistic craftswoman desires to produce something more nearly resembling the natural article than those crude creations, the so-called "conventional" flowers, that are so familiar to all in present-day decorations. To her remains the thrill of closely reproducing from Nature's models, by the aid only of a needle, the dyed rafia strands derived from Madagascar and African palms, and the use of skilful fingers—

The cerise and purple fuchsia ;
The crimson hips and haws of autumn ;
The mauve thistle ;
The golden "kingcup" or marsh marigold ;
The purple clematis ; and many-coloured anemone ;
Foliage of green and grey-green hues ;
Nutbrown acorns ;
Apples, green and red ;
Flaming Tangerine oranges ;

Clusters of grapes, cherries, purple plums, etc., etc., some few of which are illustrated in the following pages from photographs of actual specimens. It must be allowed, of course, that by this

PLATE 1

WILD ROSE SPRAY

method of reproduction the flowers and fruits lose a great portion of their beauty by being disassociated from their natural colouring.

The Cost

For the wonderful results obtained, the cost of materials used in this craft is negligibly small. The heavy outlay required in tools and materials for many of the Art Crafts does not apply to Rafia work; simple homely everyday articles being convertible into the tools required.

Durability

The marvellous lasting and durable qualities of well-made rafia work no doubt has had much to do with creating a steady demand for these goods. An example of the wearing powers of the material is shown in the illustration of a shopping bag after two years of hard and constant use (see Plate 18).

Practical Uses

Perhaps the most appealing feature of this decorative art craft is found in the various uses to which it may be adapted.

In millinery, the craftswoman may combine the artistic taste with economy and save herself the price of a hat, or at least the cost of trimmings for the same.

Pleasing Suggestions

For young girl's hat of black velour or of any winter fabric, a wreath of bright red hips with alternate leaves of the wild rose (see Plate 1).

If a spring hat trimming is required, a wreath of marsh marigolds, a trail of the Christmas rose, or coloured anemones gives a charming effect (see Plate 2).

PLATE 2

HAT DECORATION

(Anemone Cluster on Rafia Hat)

The more elaborate sprays may be selected for the hat of the adult.

Another effective use for rafia decorations is in the ornamentation of artistic and ever-useful shopping bags as an alternative to the flat draughtboard patterns so much used.

For the house, the sprays may fill a felt want where decoration to tone in texture with Government silks, Russian art cloths and heavier materials is required.

Basket Decoration

Much instruction has been given, and many books written on Indian basketry, and very beautiful indeed are some of the highly decorative specimens made by art students. But the fact remains that many pupils find a difficulty in using the spiral coils and the charts necessary for the geometric designs. To such, and also to those who desire a more restful effect, the following original method may appeal.

Work the basket and lid in simple "Lazy Squaw" stitch, using, say, nigger-brown rafia. For the decoration, make a Tangerine orange in flame colour, and secure the same through the central hole of lid. Make three or four bold leaves and arrange on the lid around the orange at equal distances. This will give a most decorative effect, and the orange will have an additional use as knob for the lid, thus combining ornament with utility (see basket on Plate 3).

An original idea for a WASTE-PAPER BASKET may here be offered: Make a basket of simple design, say, in knot stitch to an approved size, or it may be one already has a waste-paper basket not quite fresh and new which would be a fitting subject for transformation.

Procure a bottle of untarnishable gold enamel or a coloured hat varnish to match the basket to the colour scheme of the room.

PLATE 3

BASKET DECORATION

PLATE 4

BASKET DECORATION—APPLE TWIG

For the decoration : if for a gilt basket, make a heavy twig of apples in *natural* rafia, as illustrated on Plate 4. Then paint the spray with the gold enamel and fix to the basket in most suitable position.

If a coloured effect is desired, stain the basket brown and use flame-oranges ; or grey basket with red apples ; blue basket with purple plum cluster, and the like.

CHAPTER I

CONSTRUCTION OF THE SPRAY

The Leaf

Two methods of making the leaf can be followed as may be found the more suitable for the designed object (Plate 5).

Take one strand of rafia of the desired tint, and at the " root " end hold the strand between the thumb and two fingers of the left hand : wrap round the fingers once to form loop as at " a," leaving the " root " end a length of about 4 in. to form one part of the stalk. Draw from the fingers and pass the long end through the loop at the apex of the leaf, interlacing downwards with " figure-of-eight " stitch as shown in Fig. " b," shaping the loop with the fingers and keeping apart as the lacing progresses to preserve shape of the leaf, which will gradually assume the form shown at " c."

The beginner may in some cases find it more convenient in small leaves to use a needle for the interlacing.

Complete the leaf by wrapping the longer end of the rafia tightly down the stalk and tie off to await its fixing to the stem or flower-stalk.

An alternative method of forming the leaf-stalk may be adopted by taking an end of the rafia between the damped finger and thumb of each hand and tightly twisting or rolling each in the same direction. As the twist progresses and tightens, the leaf will begin to spin round in the same direction, and each of the lengths of rafia will twine around the other ropewise until a firm round leaf-stalk will be the result, which will not untwist (see Fig " c," Plate 5).

This style of leaf in suitable sizes may be used singly in flower

PLATE 5

LEAF MAKING FIGURE-OF-EIGHT STITCH

PLATE 6

LEAVES IN EMBROIDERY STITCH

sprays or combined to form the compound leaf of the rose (as in Plate 1), and the rowan or mountain ash (Plate 13).

It also may be formed in colours and suitable shapes, and used as petals for flowers of the fuchsia type (as at Plate 10), and as will be described in its appropriate place under "Flower-making."

Leaves with serrated edges or irregular outlines (as figured in Plate 6), are best embroidered.

For this purpose, a piece of coarse net or fine canvas is stretched over a small embroidery frame, and the outline of the desired leaf is sketched on it in coloured chalk or stitched in white tacking threads.

The beginner may with advantage place a natural leaf on the net, and so obtain from it a true outline by chalk or thread as above mentioned.

The leaf is then filled in by embroidery or satin stitch, working from the mid-rib or centre of the leaf and so giving it a natural appearance (note figures on Plate 6). An embroidery needle with large eye and sharp point is best suited to this purpose.

The net will bear the strain of this if it is supported by the fingers of the left hand, whilst the needle is drawn through with the right hand.

On completion of this operation, the net is taken out of the frame, and the embroidered leaf very carefully cut out, taking the precaution of leaving a very slight margin around it, just sufficient to prevent the rafia stitches breaking away.

For the leaf-stalk, a short length of millinery wire is used. Secure this to the back of leaf, stitching the point well within the embroidery near tip of leaf. Wrap along the wire with rafia until the base of the leaf is reached. Secure again with a stitch or two, and continue the wrapping until the end of the wire is reached where the rafia is tied off. This will make a strong stalk which can be bent into any position, and the operation takes less time to perform than to describe.

CHAPTER II

CONSTRUCTION OF THE SPRAY—(*continued*)

The Fruit

As the various kinds of fruit—whether acorn, cherry, rose hip, apple, plum, orange, or other of the round, conical, or elliptical products of plant-life that can be used with pretty effect in the formation of rafia sprays and clusters—follow a universal design in their construction, the principle of this can be demonstrated by making a fruit the size of a grape or small plum (see Plate 7).

For this purpose about $2\frac{1}{2}$ strands of nice even rafia are required for each fruit.

Select one strand of glycerined rafia (for preference) of the finest quality. Thread this in rafia needle, and keep at hand ready for use.

Take a round tube—an ordinary lead pencil will answer quite well. Hold this in the left hand. With the right hand place the "root" end of another strand of rafia lengthwise on the pencil for about an inch, and commence winding over this round the pencil, holding it in position with the thumb of the left hand. This is for the filling of the fruit, and is to be continued fairly tightly and evenly until the shape of the finished object is reached. Now take the strand of rafia which has been threaded on the needle, and wind a few wraps of the opposite end around the cone on the pencil to keep the end of the filling in position for the final operation.

PLATE 7

METHOD OF MAKING FRUIT

Carefully now slide the rafia cone from the pencil or tube, holding it gently but firmly between the finger and thumb to prevent the wrapping losing its shape and position.

This is the crucial moment which decides the shape and firmness of the fruit, but a little practice overcomes its tendency to slip away at the ends.

Pass the needle through the central hollow and proceed to cover the filling longitudinally for the skin of the fruit, taking care that each wrap of the rafia is laid on the full width of the strand so as to finish with a level and smooth surface. Finally, leave a few inches of the strand for the fruit-stalk.

A little judicious moulding of the cone-shaped fruit with the fingers as the wrapping proceeds will give a more natural shape.

Remember that the beauty of the finished fruit depends on getting the natural curves in the foundation filling. Just as no amount of fine painting can cover an error in drawing—so no amount of good finishing can give a "tube-like" imitation the perfect symmetry of the natural fruit.

In carefully following out the foregoing instructions lies the whole principle of rafia fruit-making, with this difference in manipulation: the larger the fruit to be made, the larger must be the instrument used in wrapping on the filling. For instance, to attempt to make an apple or Tangerine orange on a tool the size of a lead pencil would end in disappointment, as the central cavity would be filled in before the inner wrapping or filling could be covered.

The tool used for the making of an apple should be $\frac{3}{4}$ in. in diameter: a glass tube, a one-ounce medicine bottle, or a smooth piece of cane or wood can be used. A celluloid or bone knitting-needle forms the best possible tool upon which to mould "hips and haws," the smooth surface making it easy to slide off the inner wrapping without danger of spoiling the shape.

Helpful Hints on Rafia Fruit-Making

The glycerined quality of rafia will be found the best kind for use in the making of flowers and fruit, its shiny surface lending a most natural appearance.

The needle sold for rafia canvas work is the most suitable and the easiest to handle in fruit-making, being much longer than the one commonly used for Indian basketry.

CHAPTER III

THE THISTLE

As a bold and effective piece of ornamentation, this is a general favourite. Carefully worked out, it has secured first-class certificates for several pupils of the writer's at the Women's Institutes and Art Crafts Exhibitions.

First make a mould of green rafia, following the method explained for making fruit, with the difference that the tool used must be graduated in shape. The handle of a paint brush may be used, a round clothes peg with the knob sawn off, or other similar article (see Fig. (*a*), Plate 8).

This design of tool will ensure a larger hole being formed at one end of the mould than at the other. The need for this will be seen later, as also the necessity for not filling the central cavity of the mould with the outer wrapping.

Take sufficient unglycerined purple rafia and double this from the middle to form a tassel, as shown at Fig. (*b*), giving the bottom of the same a few turns of tight wrapping to preserve the shape, and leaving the loose ends for later use in forming the stalk.

Next, select a strand of grey rafia, or better still, use a strand of natural rafia dyed myrtle green (Drummer dye shade), with which to form the cup of the thistle (see Fig. (*c*)).

The cup is begun by tieing a loose knot on one end of the strand and, using a needle with the rafia, proceed to work with buttonhole stitch round and round, from left to right, shaping the cup around the tip of finger or thumb, increasing for the middle

PLATE 8

DETAILS ON THISTLE

of the thistle, and finally producing a cup of honey-comb appearance deep enough to accommodate the already prepared "fruit" mentioned above. The cup should be made a very little larger than the "fruit," and the loose end left on it for future use.

Next take the prepared tassel and fit inside the cavity left in the centre of the "fruit" or mould, drawing it tightly into the same by means of the ends which were left after tieing it into shape.

Proceed now by drawing these same ends through the hole that will have been left in the bottom of the button-holed cup, and fitting the cup around the mould, secure it in place by means of the end of rafia which remained after the completion of the cup. This can best be done by threading the rafia in a needle and taking it several times right through the tassel, thus fastening together the combination of mould, tassel, and cup, producing the result shown at Fig. (*d*).

The loose ends may now be wrapped together to form the stalk of the flower head.

It is well to practise making the plain fruit a few times to become familiar with the method before applying it to the mould for the thistle.

The Thistle Spray

Having made a number of thistle heads as described—

Work two or three leaves by the embroidery method in myrtle-green rafia, varying the size and producing the deeply indented outline of the natural leaf as far as possible (see Frontispiece).

The mounting of the spray is a simple matter of binding flower heads and leaves in with sufficient strands of rafia to give substance and solidity to the stalk, and tightly wrapping the whole length with carefully placed twists of the binding strand.

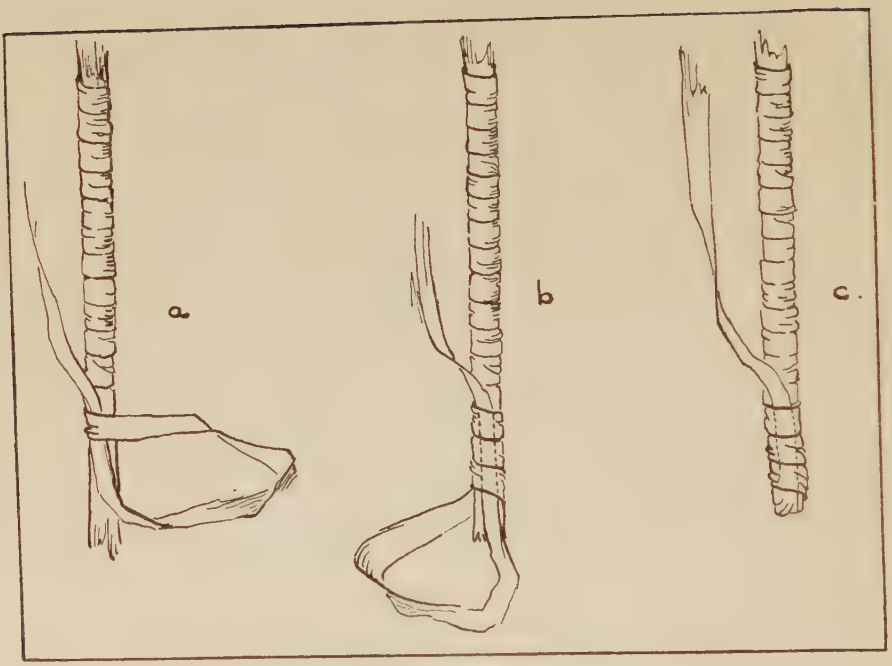

PLATE 9

FINISHING BINDING OF STALK

Finishing off the Binding

A method of finishing off the wrapping without the introduction of unsightly knots may here be described :

When wrapping the binding on a stalk proceed until a point is reached, say, half an inch from the end.

Now, keeping the completed portion of the binding tight in its place by pressure of the thumb, bring the end of the strand round and lay 2 or 3 in. of it lengthway of the stalk as shown at " a," in sketch, and wrap the rest of the stalk with the rafia of the *loop*, binding the end in with the stalk, as shown at " b."

Next, take hold of the end of the rafia and pull it tight until loop disappears and the end of the stalk is tightly bound as at " c." Then trim close off to stalk the useless rafia, and a binding remains that will stand hard wear.

CHAPTER IV

THE FUCHSIA

The difference between the illustration and the actual worked rafia flower is more marked in this particular specimen than in any other.

The composition of the fuchsia, with its pendant head, its bell-shaped flower surrounded by the delicate drooping petals with the rich mauve and cerise colouring, all unite to render the specimen much more beautiful to observe than to imagine from its portrayal in words.

The application of the stitches already described form a great proportion of the work in the construction of this flower.

In selecting the strands of rafia, take care to choose them equally thin as a means to imitate the natural delicacy of the flower parts.

Form four petals with thin strands of cerise rafia, adopting the method described on Plate 5 for leaves. Keep the petals pointed at apex and broaden out to full capacity of loop in the centre, gradually narrowing the shape towards the stem.

Lay aside the four cerise petals and commence with mauve rafia to make a small cup or bell exactly as shown at Fig. (*c*), Plate 8 (details of thistle), but very small.

Next cut about four pieces 3 in. long from the undyed ends of coloured rafia; pass these to about half their length through the bottom of the bell or cup to form the stamens of the flower; arrange the four cerise petals around and over the bell, and bind together

PLATE 10

FUCHSIA

all the left-over ends and stalks of petals into the fuchsia stem. Keep the stem as thin as possible by trimming away some ends after securing by tightly binding for the first inch or so.

Finish binding of stem by method described previously (page 20).

The foliage for fuchsia spray is embroidered on net as described (page 12).

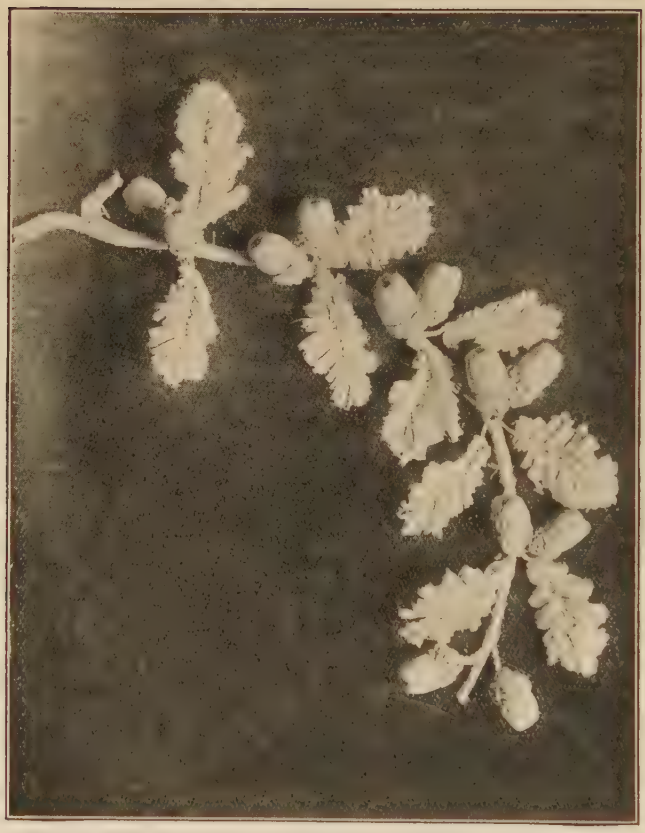

PLATE 11

OAK SPRAY

CHAPTER V

ACORNS AND OAK LEAVES

THERE are many possibilities for decorative uses to which this specimen (Plate 11), lends itself exceedingly well.

For millinery and the ornamentation of bags and baskets, one suggestion may be offered:

Work a bag in rafia over brown canvas, using any of the stitches suitable to the purpose.

For a decorative border around the top edge of bag, a design of oak leaves and acorns such as the one shown in sketch makes a beautiful finish.

To Make the Oak Leaves

Follow the method shown at p. 12, producing by embroidery on net a leaf with the irregular outline shown on Plate 6, with very short leaf stalk neatly wrapped and finished as directed.

The acorn is produced by the method explained in the chapter on the making of plain fruit (p. 13), the forming of the mould being done on an ordinary lead pencil with the use of about one and a half strands of rafia.

The cup is formed in the same manner as is described in the

making of the thistle (see p. 17), and kept to a size to fit the fruit tightly ; the end of rafia being left at the last stitch for fastening the fruit in place inside the cup.

Pass the end of rafia (which will have been left on completion of the fruit) through the centre of the cup, and draw the fruit down into the cup.

Thread on a small darning needle the end of rafia still attached to the last stitch of cup and take it right through the fruit, and the opposite side of cup, repeating this once or twice until a safe connection is assured, and then trim off or take through bottom of cup to join with the end attached to the fruit to form the stalk for binding and finishing off.

A most effective and greatly admired wreath or heavy spray for millinery or other decorative purposes may be made by a combination of acorns and leaves as shown on Plate 11, the fruit and leaf clusters being bound to stem at suitable distances to give a natural appearance.

CHAPTER VI

THE APPLE SPRAY

Plate 12.—Fig. (*a*).

Use a tool of $\frac{3}{4}$ in. diameter and wrap as described at p. 15, only keeping the wrapping round instead of elliptical or cone-shaped; the strands being laid on diagonally to keep in position.

For the core of the apple, tie a few knots in a batch in the middle of a strand of rafia. Thread the ends of the rafia through a needle and draw through the centre cavity of apple. The group of knots should be just sufficiently large to fit tightly in the end of cavity. The ends of rafia are left to form stalk and wrap into the twig or branch.

The leaves are to be embroidered on net in a natural shape.

For the twig, take sufficient rafia to give desired thickness. Wrap this firmly with brown rafia, binding in the leaves and fruit at intervals to form a natural group.

Finish binding of twig by method described on p. 21.

Purple Plums

Plate 12.—Fig. (*b*).

Make the fruit as described on p. 13, using a tube or other tool about $\frac{1}{2}$ in. diameter to wrap on

The leaf may be embroidered as described in "Leafmaking," or it may be made with a foundation cut from buckram or thin card in this way:

PLATE 12

APPLES AND PLUMS

Cut buckram or card to the size and shape of leaf desired. With a sharp penknife put a clean cut along the centre almost from one point of leaf to the other, leaving uncut, say $\frac{1}{4}$ in. or $\frac{3}{8}$ in.

Thread thin green rafia on needle and cover the foundation carefully, working through centre cut and over and round edges, leaving the unused piece of rafia to connect leaf to twig.

This method produces in the leaf a very good imitation of the natural mid-rib.

Form twig as described in apple spray.

PLATE 13

"MOUNTAIN ASH"

CHAPTER VII

THE MOUNTAIN ASH, OR ROWAN BERRY

MAKE a number of small berries of bright red, using a fine brush handle or bone knitting-needle to wrap on. About half a strand of rafia is all that each berry requires.

The core is formed as described in making the apple (p. 27), the brown rafia of same being used for the stalk of each fruit, and to bind into spray.

The leaves are made in dark green rafia by method described on p. 12 as for the rose leaf, but keeping each leaf more pointed and narrower in shape throughout.

Bind the small leaflets into one larger leaf (as shown on Plate 13).

The stalk of each berry needs wrapping separately rather tightly to make it rigid so that it will stand upright. They are then fastened together in groups of three or four, and then finally into one bunch, each berry being left with half an inch or more of stalk so as to allow it to stand apart and form an open cluster.

Bring leaves and fruit cluster stalks together in suitable position and wrap in firmly, producing a united stem. Wrap to bottom and tie off as previously described.

Berries of this size look equally well when formed into hawthorn sprays, and for millinery purposes are suitable for the hat of very young persons.

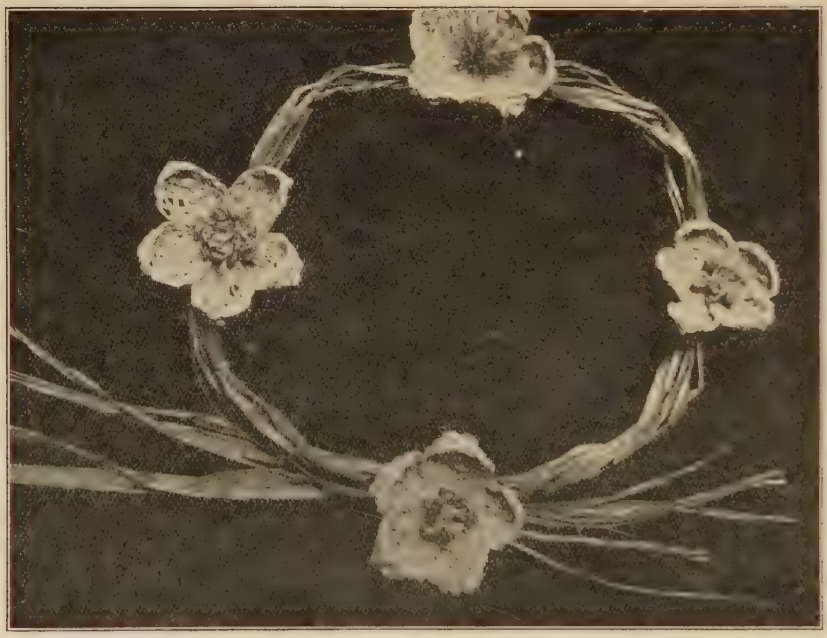

PLATE 14

MARSH MARIGOLD WREATH

CHAPTER VIII

THE MARSH MARIGOLD AND ANEMONE

The flower shown in this illustration (Plate 14) is one that lends itself really well to millinery purposes, an example of which is shown on Plate 2, where three of these flowers are used effectively in the trimming of a dark green rafia hat.

A " trail " of these " kingcups " worked out in golden yellow flowers on a delicate green wreath, used for adorning the hat of a young girl, attains the *ne plus ultra* of appealing charm (see Plate 14).

To make this class of flower, take seven strands of rafia of equal thickness. *It is important to use only narrow strands!* Secure these together at one end, and form into a seven-strand plait about half a yard long.

This plait is made by working from right to left, always taking the right-hand strand and weaving over and under to the left (see Fig. (*a*) shown on Plate 15).

Thread an embroidery needle with a split strand of the same colour rafia as plait, and having formed and stitched a turn of the plait into a loop, the size of one petal of the flower, fill the space at the back of the loop with " figure-of-eight " stitches very neatly, passing the needle under and over back again to centre of flower, (as Fig. (*b*), until five petals are formed.

Now cut the unused plait away to within half an inch of the flower.

Bring the " beginning " end and the " finishing " end together into the centre of the flower and stitch in place, leaving the ends

PLATE 15

MARSH MARIGOLD CONSTRUCTION

standing upwards to form the stamens of the flower. Cut to same length and shred with needle-point to make " brushy." Supplement this with a circle of green rafia made in loops around stamens and bring the end of green rafia through back of flower to form the stalk, and either twist or wrap same to give substance to it.

The result should be as Fig. (*c*).

PLATE 16

POPPIES AND CORN

CHAPTER IX

POPPIES AND CORN

The poppy, like the marsh marigold or "kingcup," comes within the definition of "plaited" flowers (Plate 16).

With nine or eleven strands, medium width, make a plait 1 in. wide and 9 in. long, in bright red or scarlet rafia.

Stretch a piece of net over an embroidery frame.

Form the plait into a shallow cup-shaped rosette and stitch the base on net.

For the central seed capsule make a small round "fruit" and stitch same into the middle of poppy; black being very effective.

Add a circle of small loops around "fruit." Cut through loops with fine scissors and shred with point of needle for stamens.

Cut flower away from net, and work over small remaining disc of net at back of flower with green rafia and leave end of rafia to be used for stalk.

For poppy bud, make suitable-sized "fruit" in green rafia. Insert a length of millinery wire for stalk and wrap same with the end of rafia downwards from bud, tieing off as explained.

Work leaf by embroidery method.

For the Corn

Select eight strands of the best natural rafia; if very broad, six will do. Tie together at end.

Divide into two equal sections. With one section, form a loop over two fingers of left hand. Pass the other section half

round the upstanding loop and through it for about an inch to form another loop within the loop. Now pull the long strand of first loop tight.

Continue passing one loop within the other alternately, drawing the strand attached to the previous loop tight each time before the next loop is inserted.

Proceed until sufficient is produced to represent an ear of corn.

To finish, pass each strand of beginning end back through the ear of corn for some little way, using a needle, and trim away closely.

Cut away in graduated form the long ends, leaving one to wrap tightly round the rest as binding for stalk.

Heads of barley might be imitated by leaving the beginning end for the beard and supplementing the same with a fringe of thin strands of rafia sewn through the spikes of the corn previously described.

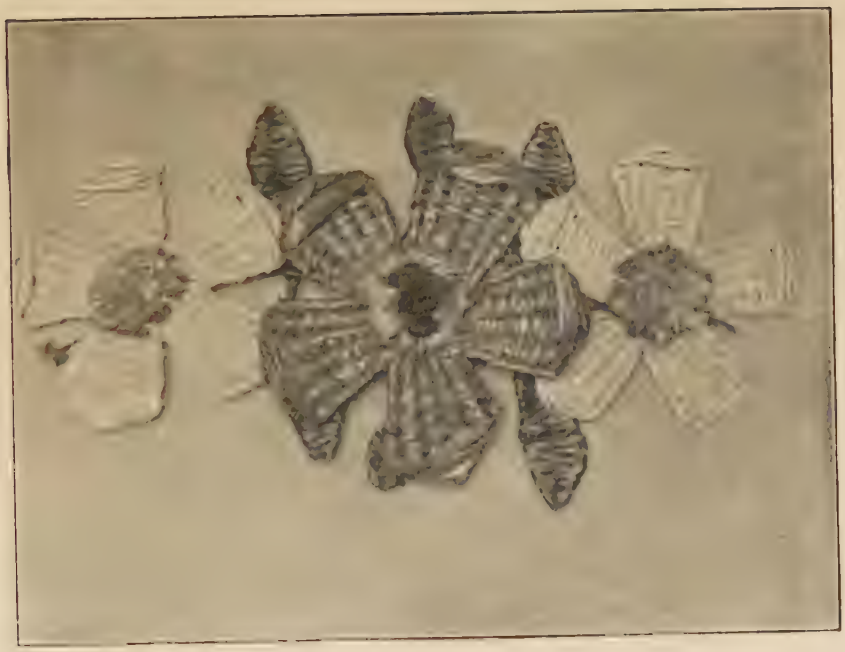

PLATE 17

CLEMATIS

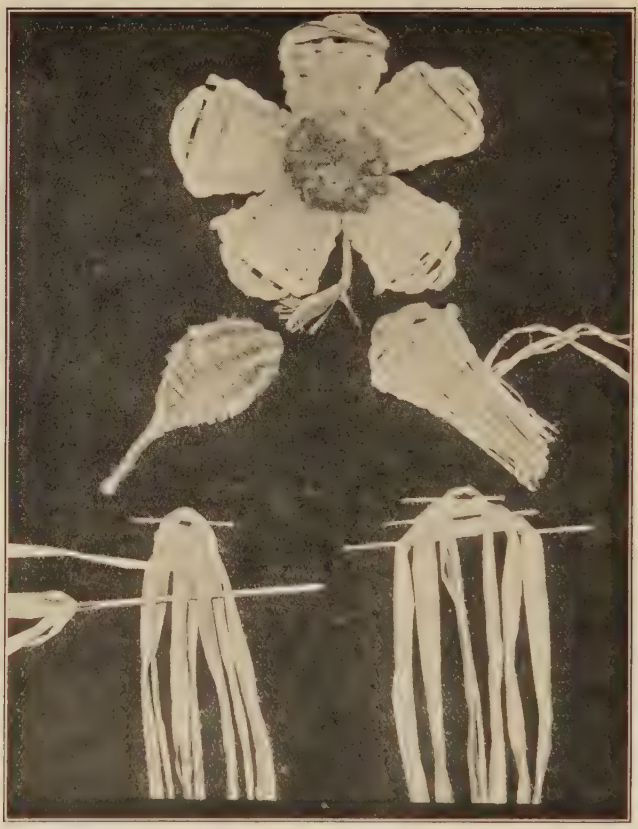

PLATE 18

CLEMATIS CONSTRUCTION

CHAPTER X

THE PURPLE CLEMATIS

This large handsome flower may be woven with petals pointed or turned over at the tips (as shown in Plate 17).

The pointed petal, being the easier to make, will be described first (see Plate 18).

Pass a strong pin or large needle through a $\frac{1}{4}$ in. of material—the writer used her dress at the knee for the purpose—pass around this three strands of purple rafia. This will make six strands, which hold flat with the left hand. With the right hand begin near the tip of leaf to weave over and under the six strands with a needle threaded with purple rafia, and continue until the weaving is large enough for one petal.

Cut ends to $\frac{3}{4}$ in. long and lay aside until five equal-sized petals are made.

Stretch a piece of net over embroidery frame. Arrange and stitch the five petals on to net, turning up the cut ends of rafia into the centre for stamens.

For more decorative centre work, loops in groups made over a knitting-needle placed on flower and arranged to form a circle around the stamens (as shown in illustration) are very effective.

To secure the incurved appearance of the tip of petal, instead of using only one pin as in the above pointed petal, use three pins passed through dress or other holder, inserted at graded intervals as shown in Plate 18.

Pass one strand tightly around each side of each pin as shown. Weave as in pointed petal, and continue all as described.

PLATE 19

GRAPES ON RAFIA BAG

CHAPTER XI

BUNCH OF GRAPES

This large pendant bunch shown in Plate 19, forms a very much admired ornamentation to the shopping bag referred to on p. 3.

The bag itself is worked out in knitting stitch of nigger-brown rafia, which forms an ideal background for the cluster of fruit worked in varying shades of brown, from light to dark; and the large vine leaves in a shining black with black stem.

A good bold leaf (the nearer in shape to the natural vine leaf the better) is embroidered on net; the fruits are worked out as described earlier, and the whole put together and mounted as explained for other fruit clusters.

It may, of course, take a place in the ornamentation of any suitable object, but for the purpose mentioned above it has proved artistic and enduring.

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